



SPECIAL EXHIBITION  
*of*  
PAINTINGS  
*by*  
EMIL CARLSEN

*The*  
CORCORAN GALLERY *of* ART  
WASHINGTON, D. C.



FROM TUESDAY, APRIL 3<sup>D</sup>, UNTIL  
SUNDAY, APRIL 29<sup>TH</sup>, 1923, INCLUSIVE, AS  
FOLLOWS:

MONDAYS FROM 12.00 M. TO 4.30 P. M.

OTHER WEEK DAYS FROM 9.00 A. M. TO 4.30 P. M.

SUNDAYS FROM 1.30 TO 4.30 P. M.

*Most of the works in this exhibition  
are for sale, and no commission what-  
ever is charged by the Gallery. For  
prices and information, apply at the  
Office of the Director, on the first floor.*



## Foreword

**I**F one were asked to characterize the art of Emil Carlsen by a single word, that word would probably be "reticent." For whether he paints marines, portraits or still life, his work is invariably distinguished by this, today, rather rare quality. It does not shout its message, nor does it declare it through spectacular effect. To the contrary it is quiet in tone, beautifully restrained, exquisitely finished.

Emil Carlsen is a master craftsman. He commands his medium, and he has the capacity of a genius for taking pains. Every picture he paints is rendered with infinite care and measures, as far as he can make it, the limit of his ability. Never to him is a work good enough. Because he is so expert a painter he keenly enjoys painting, and without exception this pleasure in production finds expression in his work, and yet there are few outstanding painters of the present time who so skillfully conceal their art. In Mr. Carlsen's pictures technique never intrudes. The painter's cleverness is not forced upon the observer. Instead the beauty of the subject and its profound significance are made manifest. This is first and last and always the message Mr. Carlsen's paintings convey. Even when they are of commonplace objects—pans and jugs and onions or the like—they are beautiful, setting forth lovely nuances of color, delicately adjusted relations of light and shade, wonderful surface textures exquisitely rendered. And with all, he is a virile painter. His art, while studied and reserved, is in the best sense robust, positive.

He was born in Denmark, and it is easy to believe that in his veins surges the blood of the Vikings. He loves the open; he glories in Nature; he delights in deeds of daring, yet he paints gravely, holding himself in check, realizing that art is a means to an end, not an end in itself, and that only through the utmost refinement can great strength find lasting expression. Although he most often paints the sea in gentle mood, he suggests in his marines not only the illimitable spaciousness of the ocean, but its awesome aloofness, its mighty calm. His landscapes demonstrate this same detachment of Nature, and are for this reason



infinitely profound. Occasionally he enters the field of portraiture, and here again he shows that he is not only the master craftsman, but the great artist, capable of expressing through exactness, that which makes both artistic and intellectual appeal. For paradoxically there is an imaginative quality in all of Mr. Carlsen's paintings, as Arthur Edwin Bye, in his admirable book on still life painting entitled "Pots and Pans," has pointed out. After declaring that Mr. Carlsen is unquestionably the most accomplished master of still life painting in America today, one who has lifted his art to a height it has never reached before, he says: "One cannot help but feel, after studying several examples of Carlsen's still-life that the painter experiences in his work emotions of an aesthetic character more profound than those of any of the great masters of still-life painting, from Chase and Vollon, back through Chardin to the Dutchmen. Objects delighted the eyes of these men; their outward semblance, their form, their coloring, their textures, were possibilities for them as elements for design. But objects have a more mystical meaning to Carlsen; they delight his outward eye as they do any painter, but Carlsen has an inward eye, a faculty for discerning all that anyone else ever saw, but more—a rhythm and music and poetry, a serenity and dignity and sublimity which makes his still-life groupings classic." Describing the reaction of one who has the opportunity of studying a comprehensive group of Mr. Carlsen's paintings such as is set forth in this exhibition in The Corcoran Gallery of Art, Mr. Bye adds: "We have experienced a new sensation of beauty; forever after our standards will be different, our appreciation for beautiful things more keen, our sympathies wider and broader," and rightly exclaims, "After all, what can art do for us more than this!"

LEILA MECHLIN.

Washington, D. C.  
April 2nd, 1923.



## CATALOGUE

- No. 1. "O Ye of Little Faith"
- No. 2. Portrait of Dines (1911)
- No. 3. Portrait of Dines (1912)
- No. 4. Portrait of Dines (1913)
- No. 5. Portrait of Dines (1916)
- No. 6. The Picture from Thibet
- No. 7. Study of a Carved Panel
- No. 8. Arrangement in Gray
- No. 9. The Rhages Jar
- No. 10. The Kang-hsi Jar
- No. 11. Violet and Green
- No. 12. October Afternoon
- No. 13. The Garden
- No. 14. Siderunning Sea
- No. 15. The Wave
- No. 16. The Wind in the East
- No. 17. The Heartstone
- No. 18. Surf
- No. 19. Summer Clouds
- No. 20. The Black Bottle
- No. 21. Low Tide
- No. 22. Goodwin's Ridge
- No. 23. Summer Light
- No. 24. Baldhead Cliff
- No. 25. The Brown Jug
- No. 26. The Meeting of the Seas
- No. 27. The Caribbean
- No. 28. Pine Woods
- No. 29. Wood Interior
- No. 30. Study for The Miraculous Draught
- No. 31. Study of The Wind in the East
- No. 32. Jade and Roses
- No. 33. Study of Emil Carlsen
- No. 34. Casa Trotta, Venice
- No. 35. Connecticut Hillside
- No. 36. North Strand, Skagen



- No. 37. On the Grand Canal, Venice
- No. 38. Market at St. Thomas (No. 1)
- No. 39. Market at St. Thomas (No. 2)
- No. 40. Gray Morning, Venice
- No. 41. Wood Interior, Sketch
- No. 42. Green and Gray
- No. 43. Late Evening
- No. 44. Green and Purple
- No. 45. Afternoon Light
- No. 46. Road on the Headland
- No. 47. Sky Study—Evening
- No. 48. Quiet Sea
- No. 49. Autumn Wood Interior
- No. 50. Blue and Violet
- No. 51. Evening Sky
- No. 52. Wood Interior
- No. 53. Morning Sunlight
- No. 54. Skagen, Gray Study
- No. 55. The Tramp Steamer, Venice
- No. 56. Evening
- No. 57. Sand Dunes
- No. 58. Under the Cliff
- No. 59. The Market at Venice
- No. 60. Shadow on Rocks
- No. 61. Head of Danish Fisherman
- No. 62. Against the Sun
- No. 63. Rocks in Sunlight
- No. 64. Portrait Sketch
- No. 65. Evening
- No. 66. Landscape
- No. 67. Low Tide
- No. 68. Morning
- No. 69. Roman Glass
- No. 70. Study—London, England
- No. 71. Study of Baldhead Cliff
- No. 72. Surf (No. 1)
- No. 73. Surf (No. 2)
- No. 74. Wood Interior



## Honors and Awards

**M**R. CARLSEN has received the following awards: Second Inness Prize, Salmagundi Club 1904; Shaw Purchase, Society of American Artists 1904; Gold Medal, St. Louis Exposition 1904; Webb Prize, Society of American Artists 1905; Inness Medal, National Academy of Design 1907; Hurd Third Medal Carnegie Institute, Pittsburgh 1908; Bronze Medal, Buenos Aires 1910; Temple Gold Medal, Pennsylvania Academy of the Fine Arts 1912; Lippincott \$300 Prize, Pennsylvania Academy of the Fine Arts 1913; Silver Medal, National Arts Club 1915; Medal of Honor, Panama Pacific Exposition 1915; Sesnan Gold Medal, Pennsylvania Academy of the Fine Arts 1916; Saltus Gold Medal, National Academy of Design 1916; Carnegie Prize, National Academy of Design 1919.

He is represented in The Corcoran Gallery of Art, Washington, D. C.; the Metropolitan Museum, New York; Albright Art Gallery, Buffalo; Rhode Island School of Design, Providence; National Gallery, Washington; Brooklyn Museum; Art Institute, Chicago; Minneapolis Institute; John Herron Art Institute, Indianapolis; Art Museum, Worcester, Mass.; City Art Museum, St. Louis; Engineers' Club, New York; Lotos Club, New York; Institute of Art, San Francisco; and Pennsylvania Academy of the Fine Arts, Philadelphia.

Mr. Carlsen is a member of the following: Society of American Artists 1902; National Academy 1906; National Institute of Arts and Letters; National Arts Club; Lotos Club; Fellowship Pennsylvania Academy of the Fine Arts (assoc.); Salmagundi Club 1903; Century Association.



